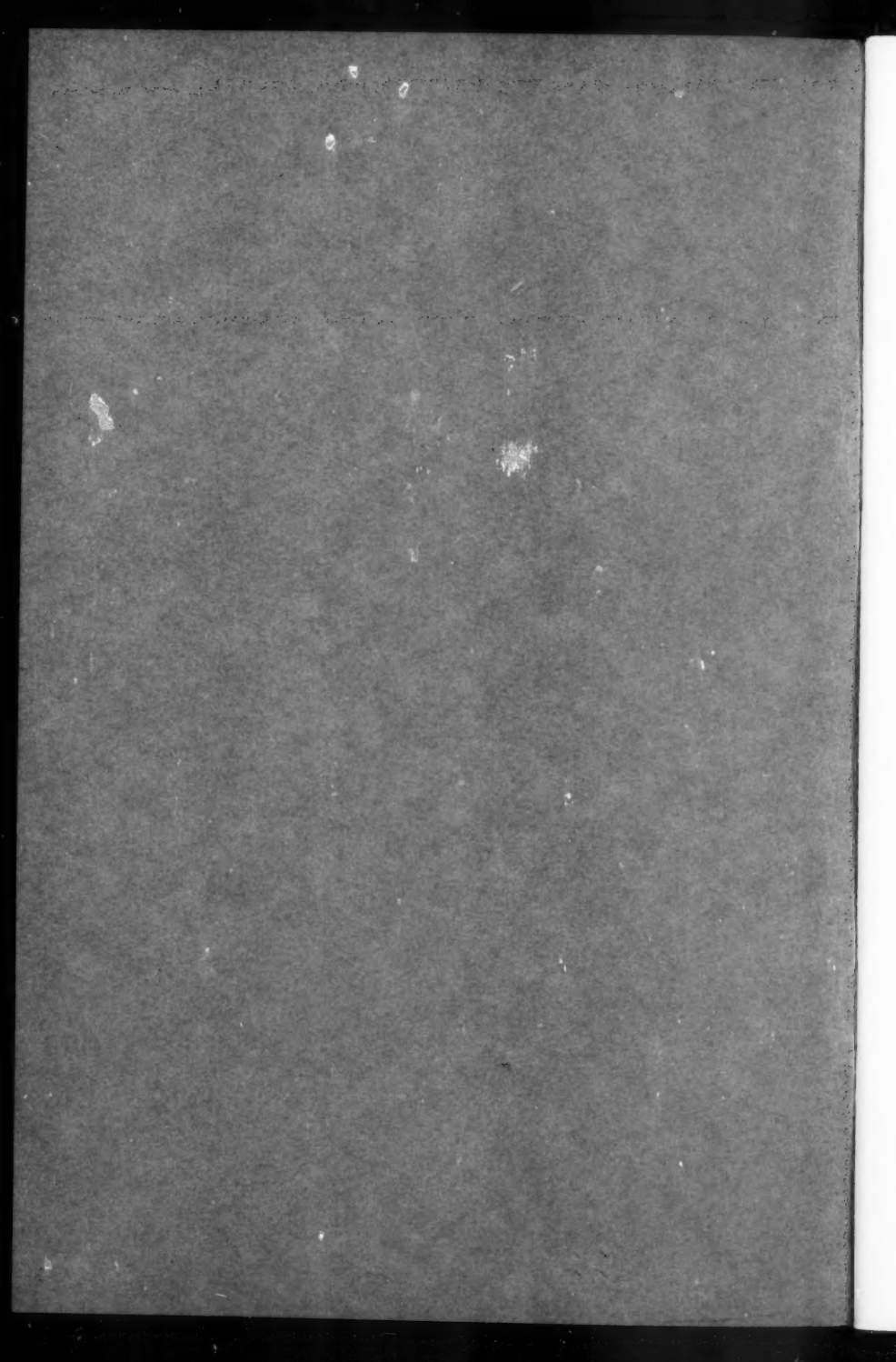




Spring 1960

OBERLIN
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ALLEN MEMORIAL ART MUSEUM
BULLETIN



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Cypriote Pottery in the Allen Memorial Art Museum

The Allen Memorial Art Museum has in its possession twenty-eight pieces of Cypriote pottery presented to Oberlin College in 1935 by the late Professor Louis Lord.¹ The collection consists of twenty-four hand-made Bronze Age pots and four wheel-made Iron Age ones; there may have been originally a fifth Iron Age piece. There is no record of their provenience.² The Museum has another Cypriote object, a necklace, already published by Professor Erik Sjöqvist.³

Red Polished Ware is the typical fabric of the Cypriote Early Bronze Age (ca. 2100-1800 B.C.). It is a highly polished, brilliant red ware with a rich repertory of shapes, often fantastic, with considerable individual and regional variations. It has been divided into four classes, Red Polished I-IV, by Professor Einar Gjerstad in his pioneer work

¹ While I was making an inventory of Cypriote collections throughout the world, Miss Chloe Hamilton informed me of the existence of these pots, and invited me to publish them in this Bulletin. I wish to extend my thanks to Miss Hamilton and Miss Patricia Rose for kindly giving me details of the collection, and to Mr. and Mrs. J. R. Stewart for correcting and improving this manuscript. I should be grateful for information from anyone who owns, or has knowledge of other Cypriote collections in private or public possession.

² Mr. Stewart informs me that so far as the Red and Black Polished pottery is concerned his *Corpus* consistently indicates a central Cypriote provenience and a date in Middle Cypriote I-II. He remarks that in view of the contemporary history of the market in antiquities it is probable that all these pieces, together with the Middle Cypriote painted pottery, came from Dhenia. The White Painted I bowl almost certainly was found at Vounous. Mr. Stewart further considers that the Late Cypriote pieces possibly came from Milea and the Iron Age vases from Ayios Iakovos.

³ *Allen Memorial Art Museum Bulletin*, Spring 1956, pp. 158-163 and p. 180.

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Studies on Prehistoric Cyprus (Uppsala 1926);⁴ a considerable modification of this classification is being made by Mr. J. R. Stewart in the light of later discoveries.⁵ Red Polished I Ware first appears in Early Cypriote I (2100-1950 B.C.), Red Polished II in Early Cypriote II (1950-1900 B.C.), Red Polished III in Early Cypriote III (1900-1800) and Red Polished IV in Middle Cypriote I (1800-1750 B.C.); each ware, especially Red Polished II, III and IV, usually continues into the succeeding period or even later.

Red Polished II knob-lug bowls like No. 35.50 (fig. 3a), (which is black-topped and plain) and No. 35.53 (incised)^{5a} (fig. 1c) have a long

⁴ Hereafter abbreviated to SPC. The following abbreviations have been used:

AJA = *The American Journal of Archaeology*.

Atlas II = Cesnola, L. Palma di, *A Descriptive Atlas of the Cesnola Collection in the Metropolitan Museum of Art, New York*, vol. II, New York 1894.

Behn = Behn, Fr., *Vorhellenistische Altertümer der östlichen Mittelmeerlande* (Kataloge des römisch-germanischen Central-Museums, No. 4, Mainz 1913).

CVA = *Corpus Vasorum Antiquorum*.

Dikaos = Dikaos, P., *The Excavations at Vounous-Bellapais in Cyprus, 1931-2* (Archaeologia LXXXVIII, 1940).

Karageorghis = Karageorghis, V., *Finds from Early Cypriot Cemeteries* (Report of the Department of Antiquities, Cyprus, 1940-1948, Nicosia 1958).

KBH = Ohnefalsch-Richter, M., *Kypros, die Bibel und Homer*, Berlin 1893.

MCBA = Åström, P., *The Middle Cypriote Bronze Age*, Lund 1957.

NMH² = *Handbook to the Nicholson Museum*, second edition, Sydney 1948.

SCE = *The Swedish Cyprus Expedition I*, Stockholm 1934.

Schaeffer, *Ugaritica II* = Schaeffer, C.F.A., *Ugaritica II* (Bibliothèque archéologique et historique, Tome XLVII, Paris 1949).

Sjöqvist = Sjöqvist, E., *Problems of the Late Cypriote Bronze Age*, Stockholm 1940.

SPC = Gjerstad, E., *Studies on Prehistoric Cyprus*, Uppsala 1926.

Stewart, *Corpus* = Stewart, J. R., *Corpus of Early Cypriote Pottery* (SCE IV: 1A, in progress; the references are to the full version which will be published in duplicated form, since it has proved too long for printing. The illustrative plates of drawings will be included in SCE IV: 1A).

Stewart, *Vounous* = Stewart, E. and J., *Vounous 1937-1938* (Acta Instituti Romani Regni Sueciae XIV, Lund 1950).

⁵ Stewart, *Corpus*. Some categories of Gjerstad's Red Polished II Ware (e.g. jugs like No. 35.36, fig. 2c) are now called Red Polished III, since they do not occur before Early Cypriote III.

^{5a} When MCBA was written, Mr. Stewart believed that Red Polished incised knob-lug bowls did not occur before Early Cypriote III and I classified them therefore as Red Polished III in that book.



3. a b c d e
 (35.50) (35.51) (35.32) (35.48) (35.49)

life. Such bowls are extremely common from Early Cypriote II to Middle Cypriote II (1750-1700 B.C.) and they occur possibly as late as Middle Cypriote III (1700-1600 B.C.),⁶ though their manufacture, perhaps, ceased earlier (in Middle Cypriote II).

Red Polished II Ware is the earliest Cypriote fabric which has been found outside the island. Sherds of incised knob-lug bowls in this ware have occurred at Ras Shamra, the ancient Ugarit, on the Syrian coast opposite Cyprus.⁷ They were found in a layer, Middle Ugarit 2, which should be dated, perhaps, ca. 1750-1600 B.C., contrary to the opinion of the excavator, whose date is 1900-1750 B.C.⁸

There are eleven examples of Red Polished III Ware in the collection, including No. 35.51 (fig. 3b), a hybrid between Red Polished III and Red Polished (Coarse) as is usual with this type, and No. 35.34 (figs. 2e, 23) and No. 35.52 (fig. 1a), which may be Red Polished IV. Four of these have incised decoration: the gourd juglet No. 35.36 (fig. 2c), the juglet No. 35.34, the wide mouthed juglet No. 35.46 (figs. 2d, 34), and the juglet No. 35.32 (figs. 3c, 24) (handle only). The juglet No. 35.33 (figs. 1b, 25) has relief decoration, consisting of round knobs

⁶ There are uncertain occurrences of this ware in mixed tomb groups of Middle Cypriote II-III date; see the statistics in *MCBA*, p. [198].

⁷ Schaeffer, *Ugaritica* II, Fig. 102, 15-16. I am inclined to believe that Red Polished II Ware reached Ugarit in Middle Cypriote II, since Cypriote exports of pottery start during that period. See *MCBA*, p. 277.

⁸ See the criticism in *MCBA*, pp. 261 ff.

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and a horseshoe-shaped projection on the shoulder. The bowls Nos. 35.47-8 (figs. 2b, 3d), the milk-bowl No. 35.49 (fig. 3e), the spouted dish No. 35.52 (fig. 1a), the juglet No. 35.31 (figs. 2a, 26) and the bowl ladle No. 35.51 are undecorated. This group of Red Polished pottery, together with the Black Polished specimens Nos. 35.44-5 (figs. 4, 5; 32, 33) and 35.53 (fig. 1c) would seem to date to the Middle Cypriote I-II period, and have Dhenia as their probable provenience. (See above, note 2). The bowl with horizontal handle No. 35.47 has the same shape as a poorer version in Middle Cypriote II-III;⁹ the shape is also represented in White Painted Ware.¹⁰

It is a further indication of the rich variety of shapes in the Early and Middle Cypriote Bronze Ages that this collection is able to yield some new details for the *Corpus of Pottery*, although many thousands of pots have already been classified. Thus the Red Polished III milk bowl No. 35.49 (fig. 3e) (with projections only on the front of the rim), the Black Polished bottle No. 35.44 (figs. 4, 32) (with its barrel-shaped body and flat base) and miniature jug No. 34.45 (figs. 5, 33) (with its double string-hole projection), and the White Painted IB bridge-spouted dish No. 35.54 (figs. 1d, 7, 35) (with its concave horizontal ledge-lug) are all the only known examples of their varieties. The Red Polished III juglet No. 35.33 (figs. 1b, 25), also, is unusual as regards the arrangement of its relief decoration. Potters during the Early and Middle Cypriote periods were seldom canonical; they worked by hand and often created new variations.

Black Polished Ware is a black variety of Red Polished Ware and occurs from Early Cypriote I to Middle Cypriote II, with one certain and some doubtful occurrences in Middle Cypriote III.¹¹

White Painted I Ware was introduced in Early Cypriote III and continues into Middle Cypriote I. It was superseded by White Painted II Ware, but there was no gradual development from the one to the other. White Painted I Ware shapes are largely confined to bowls and spouted dishes, and it is a fairly rare fabric in the island. It is interesting, therefore, to find a new specimen No. 35.54 of a new variety of shape and with variations in the decoration. The decorative elements are familiar and the composition follows the usual scheme (lines con-

⁹ See the catalogue below.

¹⁰ MCBA, Figs. III, 2 (White Painted II); V, 7 (White Painted III); XII, 1-5 (White Painted IV); XVI, 1 (White Painted V).

¹¹ See the statistics in MCBA, p. [198].



4. (35.44)

5. (35.45)



6. (35.43)



8. (35.37)



7. (35.54)



9. (35.55)

Black Polished Ware and White Painted Ware

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verging towards the base, on the exterior); but the arrangement of the decoration is peculiar to this dish¹² (figs. 1d, 7). White Painted I Ware is best represented at Vounous, on the north-western coast of Cyprus, but it is found also at other sites, such as Lapithos, Mavro Nero (Dikomo), Ayia Paraskevi and possibly Dhali. This example probably came from Vounous.

White Painted II-V Ware is characteristic of Middle Cypriote I-III. This collection has a White Painted III juglet No. 35.37 (figs. 8, 27) of Middle Cypriote II, which may be compared with a White Painted III juglet of the string-hole style from Dhenia (figs. 10, 11).¹³ The shape may derive from Red Polished III Ware,¹⁴ and be transmitted into White Painted II Ware. The paint is as lustrous a red-brown as the surface on Red Polished III pots, and the slip is orange coloured.¹⁵ In White Painted III Ware the bodies become oval or globular, instead of piriform, or knoblets appear, while the slip tends to be white.¹⁶ A degen-

¹² There is, in fact, no White Painted I pot which exactly resembles another. The decorative elements already known are: two concentric circles (cf. Vounous Tomb 137.43a, Stewart, *Vounous*, Pl. XCV g), a motive which appears also in White Painted II and III (see MCBA, Figs. V, 5 and VI, 15); a framed wavy line around rim (*Dikaioi*, Pls. LV, 6 and LVIII, 1-3); and a straight line framed by wavy lines (*Dikaioi*, Pls. IIb, XLd, LV, 7, 9 and 10, LVIII, 1; and Cyprus Museum, Nicosia, Inv. No. A. 1958).

¹³ See the catalogue below. I thank Mr. J. R. Stewart for permitting me to publish the neck fragment here.

¹⁴ E.g. compare Vounous Tomb 143.8. Stewart, *Vounous*, Pl. XXXIX.

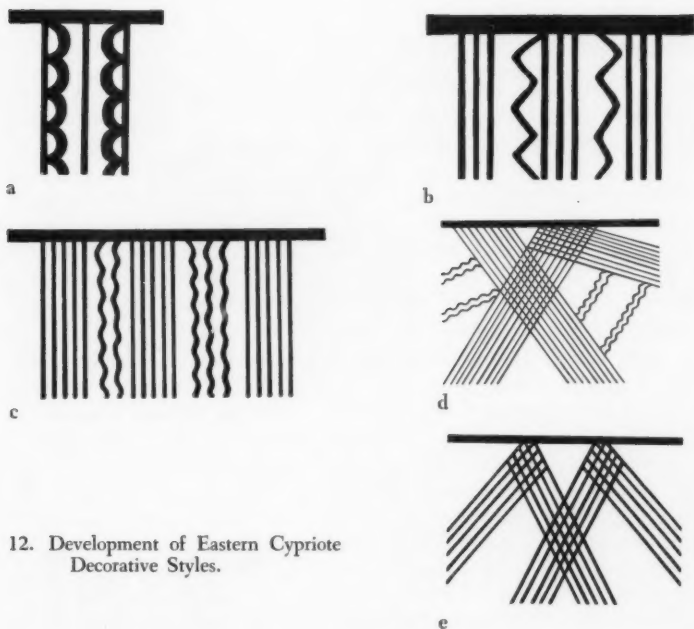
¹⁵ MCBA, p. 12, Fig. III, 5-9.

¹⁶ Compare MCBA, pp. 13 and 22, as well as Figs. III and VII.



10, 11. Neck Fragment

Nicholson Museum, Sydney



12. Development of Eastern Cypriote Decorative Styles.

eration of the shape occurs in White Painted IV Ware.¹⁷ This example may also have come from Dhenia.

The bottle No. 35.43 (figs. 6, 30) belongs to the White Painted III-IV Pendent Line Style. Only four other specimens of this type are known, and this bottle is peculiar in having angular string-hole projections instead of round ones. The Pendent Line Style (Middle Cypriote II-III) is an East Cypriote style, which evolves from the so-called White Painted II-III Framed Caduceus Style (Middle Cypriote I-II), and develops into the White Painted IV-VI Cross Line Style (Middle Cypriote III-Late Cypriote I);¹⁸ a sketch (fig. 12) shows this development.¹⁹ Pot-

¹⁷ MCBA, pp. 54-55, Type C 2a.

¹⁸ MCBA, pp. 18, 66, 219, 276, 277, Fig. IX. For a combination of pendent lines and a framed caduceus pattern, see MCBA, p. 213 (juglet from Gezer).

¹⁹ a = MCBA, Fig. IX, 1.

b = Allen Memorial Art Museum, No. 35.43.

c = Unpublished juglet from Dhiorios in the Nicholson Museum, Sydney.

d = MCBA, Fig. IX, 10.

e = MCBA, Fig. IX, 14.

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tery of the Pendent Line Style was exported to what corresponds to the present-day Egypt, Palestine, Lebanon and Syria.²⁰ This bottle, like No. 35.37 (fig. 8), may have been found at Dhenia.

White Painted VI Ware appears not earlier than Late Cypriote I (1600-1400 B.C.). This fabric is represented in the collection by the side-spouted juglet No. 35.55 (figs. 9, 31) on which the rich Middle Cypriote painted decoration has been simplified into broad bands and parallel lines. This type of jug is rather common and occurs also outside Cyprus, especially at Ras Shamra,²¹ where it is likely that there was a Cypriote trading factory. It is usually somewhat late in date.

Base-Ring Ware and White Slip Ware are the typical fabrics of the Late Cypriote period. Base-Ring I Ware, which originated in Late Cypriote I, as represented by a bowl No. 35.58 (fig. 13) and a juglet No. 35.59 (figs. 14, 28); the latter has a wide everted ring-base, rather uncommon on this type of jug. During Late Cypriote IIA Base-Ring I was superseded by the often coarser and clumsier Base-Ring II, of which the lentoid flask No. 35.42 (figs. 15, 29) is an example; this ware continues down to Late Cypriote IIIA. The White Slip II bowl No. 35.56 (fig. 17) is extremely common in Late Cypriote II (1400-1200 B.C.) but the White Slip juglet No. 35.35 (figs. 16, 22) is unusual; I know of only two other examples. The Late Cypriote period may be called the epoch of industrialization in the Cypriote Bronze Age, when the regional and individual styles of earlier periods fused into a general *Koine*-style all over the islands. Certain shapes were standardized and mass-produced; and this pottery was exported in great quantities to Egypt, Palestine, Syria and sporadically to Asia Minor, Crete and the Aegean.

Finally, the collection has several Iron Age vases, which probably come from Ayios Iakovos in Eastern Cyprus; a Cypro-Geometric White Painted I barrel-shaped juglet No. 35.38 (fig. 19); a Cypro-Geometric White Painted III juglet No. 35.40 (fig. 18); a Bichrome III bowl No. 35.57 (fig. 21); and a Bichrome IV jug No. 35.41 (fig. 20). These are all wheel-made. The collection probably once included a Bichrome amphora No. 35.60. Generally speaking one may say that pottery of Type I was *en vogue* in Cypro-Geometric I (1050-950 B.C.), Type III in Cypro-Geometric III (850-700 B.C.) and Type IV in Cypro-Achaic I (700-600 B.C.) according to the system worked out by Professor

²⁰ MCBA, pp. 212 ff.

²¹ Schaeffer, *Ugaritica II*, Fig. 104, 5.



13. (35.58)

14. (35.59)



15. (35.42)



16. (35.35)



17. (35.56)

Base-Ring I and II Ware and White Slip II Ware



18. (35.40)



19. (35.38)



20. (35.41)



21. (35.57)

Iron Age Pots

Gjerstad.²² It may be remarked that the eye-juglet No. 35.40 has ancestors in the Bronze Age, when anthropomorphical features on vases were not uncommon.²³

The Collection of Cypriote pottery in the Allen Memorial Art Museum thus gives a cross section of the ceramic history of Cyprus from the end of the Early Bronze Age to the Iron Age, and adds new details to our knowledge of the subject.

A detailed catalogue of the pots follows.

²² See SCE, IV:2, pp. 202 ff.

²³ MCBA, pp. 222-223.

Catalogue of Cypriote Pottery

All the pots were given by Professor Louis Lord in 1935.

- 35.31 (Figs. 2a, 26). Red Polished III juglet. Oval body; short irregular cylindrical neck, bent backwards; short spout, cut-away in a forward slant; handle rising from spout-base, to shoulder. H. 20.6 cms. (8 $\frac{1}{4}$ ins.)

Stewart *Corpus*, Type I A²w. Early Cypriote III-Middle Cypriote I and Middle Cypriote II (probably not before Middle Cypriote I).

Cf. Lapithos Tomb 322D. 27 (SCE I, Pl. XXXVII, row 2: 11 and Pl. C, 7; date for the context: Middle Cypriote II, cf. MCBA, p. 174 and n. 3); cf. also Kalavassos Tomb 11.3 (*Karageorghis*, p. 140, fig. 22, B IV; dated by Karageorghis to Early Cypriote III, but more probably Middle Cypriote I-II).

- 35.32 (Figs. 3c, 24). Red Polished III juglet. Globular body; almost straight, slightly concave neck; slightly beaked cut-away spout; handle from spout-base, to shoulder; projection on front of spout, and on front of body at junction of neck and shoulder; incised decoration (groups of three and four parallel lines) on handle. H. 21.9 cms. (8 $\frac{1}{16}$ ins.).

Stewart *Corpus*, Type I A² m, variety a. Middle Cypriote I or possibly Middle Cypriote II.

Cf. CVA, Copenhagen, fasc. 1, Pl. 21 (Danemark 21), No. 5. There are also similar, unpublished specimens from Katydhata (Tombs 82 and 85).

- 35.33 (Figs. 1b, 25). Red Polished III juglet. Globular to oval body; concave neck of medium height with everted rim; handle, circular in section, from mid-neck to shoulder; plastic decoration on shoulder, consisting of two knobs on either side of handle, and a horseshoe-shaped projection on front of shoulder. H. 19.1 cms. (7 $\frac{1}{2}$ ins.)

Stewart *Corpus*, Type I B^{2b} f. Probably late Middle Cypriote I - early Middle Cypriote II.

Cf. Kalavassos Tomb 5, upper burial, No. 14 (*Karageorghis*, p. 123, fig. 7). Horseshoe-shaped projections occur also on a Red Polished II jug in the Römisch-germanisches Zentral-Museum, Mainz (*Behn*, p. 73, no. 611).

- 35.34 (Figs. 2e, 23). Red Polished III gourd juglet. Globular body; tapered neck with curved and beaked cut-away spout; handle, circular in section, from below spout-base to shoulder; projection on front of neck and front of shoulder; incised decoration of groups of three parallel wavy lines arranged vertically on neck and body, and one group placed horizontally around shoulder. Pinkish-red clay. H. 16.5 cms. (6 $\frac{1}{2}$ ins.)

Stewart *Corpus*, Type I A³ f 1. Late Middle Cypriote I or more probably Middle Cypriote II. Stewart expresses some doubt about the classification of this pot, which may possibly belong to Red Polished IV Ware.

Cf. Kalavassos Tomb 8.39 (*Karageorghis*, p. 140, fig. 22, B V.).

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The shape is essentially a Black Slip II one; cf. MCBA, p. 97, Type 7 a, Black Slip II jugs from Klavdhia. (Middle Cypriote II?).

- 35.35 (Figs. 16, 22). White Slip II juglet. Globular body; tapering neck with beaked cut-away spout; angular handle from below spout-base to shoulder; projection on front of shoulder; painted decoration of vertical wavy lines on neck and pendent ladder-patterns on body. Red clay; white slip; red decoration. H. 16.3 cms. (6 $\frac{3}{8}$ ins.)

An unpublished specimen of very similar shape and decoration is in the J. R. Stewart collection, Bathurst, Australia (ex Petrakides, Larnaca), but this has got a plain handle and is decorated in black. A jug in the Cyprus Museum, Nicosia (Inv. No. A1379) has the same shape but different decoration.

- 35.36 (Fig. 2c). Red Polished III gourd juglet. Swollen piriform body; tall, tapering neck with bell-rim; handle, circular in section, from mid-neck to shoulder; incised decoration of horizontal parallel lines and concentric semi-circles on neck, and concentric circles connected by groups of parallel lines (net pattern) on body. H. 24.2 cms. (9 $\frac{1}{2}$ ins.)

Stewart Corpus, Type I B³ f 1, variety a. Early Cypriote IIIA - Middle Cypriote II.

Cf. for the group, Vounous Tomb 122.10 (Stewart, *Vounous*, Pl. LXVIII. f.); for the decorative scheme see *Dikaiois*, Pl. LVII, 18.

- 35.37 (Figs. 8, 27). White Painted III juglet. Globular to pear-shaped body; tapered neck with beaked cut-away spout; handle from spout-base to shoulder; projection on front and each side of neck, and on front of body at junction of neck and shoulder; painted decoration of horizontal straight and wavy lines on neck, a wavy line flanked by a broad line (?) on handle, and panels of cross hatching alternating with vertical wavy lines on body. Pinkish-tan clay; red paint. H. 24.7 cms. (9 $\frac{3}{4}$ ins.)

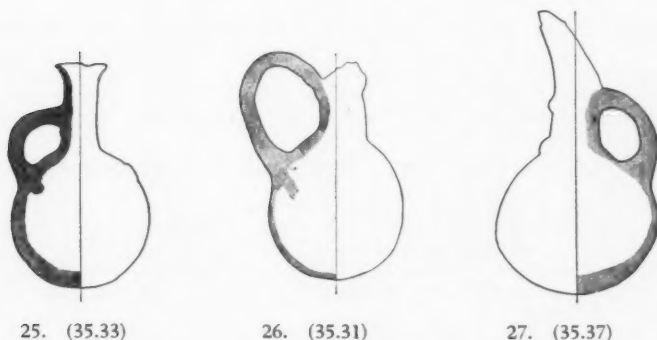
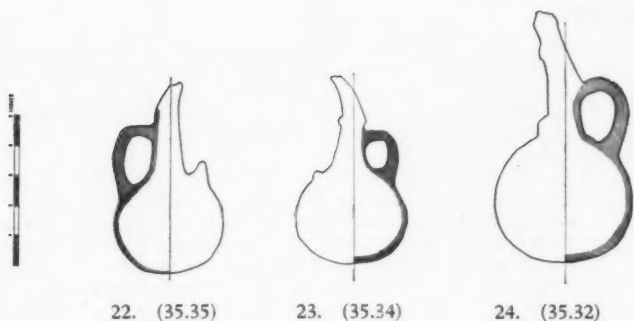
Cf. MCBA, p. 22, Types 8 c and k; see also Figs. 10, 11, from Tomb A, Dhenia, in the Nicholson Museum, Sydney (MCBA, p. 36; White Painted III String-hole Style).

Middle Cypriote II.

- 35.38 (Fig. 19). Cypro-Geometric White Painted I juglet. Barrel-shaped body; neck widening upwards with horizontal handle-ridge and funnel-mouth; strap-handle from mid-neck to shoulder; painted decoration of concentric circles on either side of body, with parallel horizontal bands on neck and inside mouth, and painted handle. Pinkish-tan clay; black paint, much worn. H. 18.4 cms. (7 $\frac{1}{2}$ ins.)

Cf. Amathus Tomb 19. 4,7,17. (SCE II, Pl. XXV:1 row 1: 4-6; and SCE IV:2, Fig. III, 15: Cypro-Geometric IIA).

- 35.40 (Fig. 18). Cypro-Geometric White Painted III juglet. Ovoid body with low ring-base; short, broad, tapering neck; trefoil spout; strap-handle from spout base to shoulder; painted decoration of a horizontal band around



neck and around junction of neck and shoulder, an "eye" on either side of spout, painted rim, transverse lines on handle between a broad band on either side. Buff clay; thin buff slip; brown paint; surface slightly polished. H. 14.4 cms. ($5\frac{11}{16}$ ins.)

Cf. Lapithos Tomb 403.12. (SCE IV:2, Fig. XIX, 11; Cypro-Geometric IIIB).

- 35.41 (Fig. 20). Bichrome IV jug. Swollen ovoid body with ring-base; cylindrical neck; trefoil spout; double handle from spout-base to shoulder; painted decoration of horizontal bands and concentric circles on neck, large and small concentric circles on either side of body, vertical row of concentric circles on front and back of body, rim and handle painted. Red clay; white slip; red and black paint. H. 26 cms. ($10\frac{1}{4}$ ins.)

Cf. Styli Tomb 11.3 (SCE II, Pl. CVII, 5 and SCE IV:2, Fig. XXXIV, 8; Cypro-Archaic IB, ca. 650-600 B.C.).

An unpublished specimen is illustrated on neg. 383 of the Archaeological Museum, Venice (Coll. Sanmartin Palma di Cesnola).

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- 35.42 (Figs. 15, 29). Base-Ring flask. Lentoid body, with flange around joint of two sides; long tapering neck with everted rim; flattened handle from mid-neck to shoulder; painted decoration of parallel bands, arranged horizontally on neck, vertically on body. Red clay; black slip; white paint. H. 14.3 cms. (5½ ins.)

Cf. KBH, Pl. CL, 9.

Similar unpublished specimens are in the Museum of Fine Arts, Budapest (Inv. No. 51.2812, negatives A.4570-1); the Institute of Archaeology, Bucharest (Inv. No. O.6928); the National Museum, Athens (Inv. No. 2120); and the Archaeological Museum, Turin (Inv. No. 3928). The shape is exceedingly common, especially in Syria, Palestine and Egypt.

For foreign exports see Schaeffer, *Ugaritica II*, Figs. 71,16 and 81,10, etc. Late Cypriote II.

- 35.43 (Figs. 6, 12b, 30). White Painted III-IV Pendent Line Style bottle. Globular body; narrow concave neck; small angular string-hole projection on either side at junction of neck and shoulder; painted decoration of broad horizontal bands on neck and shoulder, groups of three straight lines alternating with a wavy line arranged vertically on body. Buff clay; brown paint. H. 8 cms. (3¼ ins.)

Cf. MCBA, p. 29, Type C Ia (4 specimens). Middle Cypriote II or III.

- 35.44 (Figs. 4, 32). Black Polished gourd flask. Barrel-shaped body with flat base; short, narrow, more or less cylindrical neck; string-hole projection at top of neck ending level with rim; incised decoration of zig-zags and straight lines encircling neck, ladder-pattern alternating with circle enclosing dot around body, encircling horizontal line near base. H. 7 cms. (2¾ ins.)

Stewart *Corpus*, Type V C b, variety a. The type dates to Early Cypriote IIIB and Middle Cypriote I, but this variety is probably Middle Cypriote I-II.

There is no other known example of this variety. For similar bottles with globular bodies and taller necks (Type V C b) see NMH,² p. 133, fig. 22, left; SPC, p. 132, bottle 2; and SCE I, Pl. CIII, 6.

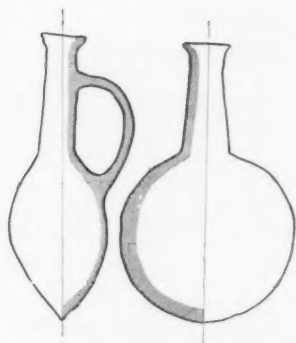
- 35.45 (Figs. 5, 33). Black Polished miniature jug. Barrel-shaped body with flat base; short neck bent backwards; beaked cut-away spout; double string-hole projection from spout-base to junction of neck and shoulder; incised decoration of zig-zags between groups of encircling lines on neck, and hatched lozenges alternating with groups of vertical lines on body. H. 10 cms. (3½ ins.)

Stewart *Corpus*, Type I A⁴ i, variety a. Probably end of Middle Cypriote I-early Middle Cypriote II.

This juglet also appears to be a unique example of the variety. For somewhat similar specimens with one string-hole projection (Type I A⁴ i) see NMH,² p. 133, fig. 22, second and third from left.



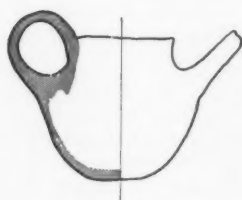
28. (35.59)



29. (35.42)



30. (35.43)



31. (35.55)



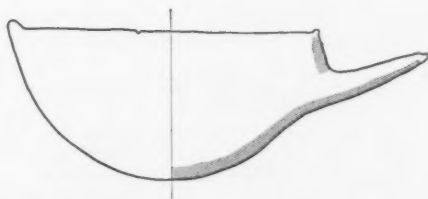
32. (35.44)



33. (35.45)



34. (35.46)



35. (35.54)

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- 35.46 (Figs. 2d, 34). Red Polished III wide-mouthed juglet. Globular body; wide, tapering neck with everted rim; handle from rim to shoulder; angular string-hole projection in front at junction of neck and shoulder; incised decoration of horizontal parallel lines below rim and on shoulder, wavy lines around neck, and groups of vertical straight and wavy lines on body. H. 14.4 cms. (5½ ins.)

Stewart *Corpus*, Type I C e. Probably Middle Cypriote I and II.

Cf. CVA, Copenhagen, Musée National, fasc. I, Pl. 21 (Danemark 21), no. 11; CVA, Fogg Museum and Gallatin Collections, Pl. 1 (U.S.A. 339), no. 6; *Atlas II*, Pl. LXXV, no. 756.

- 35.47 (Fig. 2b). Red Polished III bowl with horizontal handle. Shallow, roughly hemispherical body; horizontal loop handle, set diagonally just below rim; undecorated. H. 4.2 cms. (1½ ins.)

Stewart *Corpus*, Type XIII L d 1. Middle Cypriote I - II.

Cf. Lapithos Tomb 315 A. 8 and 19. (SCE I, Pl. XXIX, bottom row, second and third from left; Middle Cypriote II - III); Vounous Tomb 99.3 (Type XIII L d 1, variety a) is similar, but with knob-like projections on rim. (Stewart, *Vounous*, Pl. XIe, 3, second burial, which is attributed to Middle Cypriote II by J. R. Stewart).

- 35.48 (Fig. 3d). Red Polished III bowl with horizontal handle. Rather deep hemispherical body with curved base; horizontal rectangular handle set diagonally on rim; three knobs on top of handle, and projection in front of body level with rim. H. 8.9 cms. (3½ ins.)

Stewart *Corpus*, Type XIII L h, variety a. Middle Cypriote I and II.

Cf. Kalavassos Tomb 5, first burial: Nos. 25, 27 and 35; second burial: Nos. 9 and 18 (*Karageorghis*, p. 123, fig. 7); also CVA British Museum, fasc. 1, Pl. 1 (G.B. 1) Nos. 13 and 18; and CVA Regio Museo Archeologico di Firenze, fasc. 1, Pl. 1, (Italia 350) Nos. 12 and 13; and *Atlas II*, Pl. CXIII, No. 798.

- 35.49 (Fig. 3e). Red Polished III milk bowl. Deep body with slightly inturned rim; tubular side-spout with straight rim; high-flung vertical loop handle, rising from rim, to upper body; raised rim at junction of handle, and two knobs on front of rim above spout. H. 8.9 cms. (3½ ins.)

Stewart *Corpus*, Type X C² c, variety a. Probably Middle Cypriote I - II.

No other example of this variety is known. For somewhat similar milk bowls with additional projections on each side of rim (Type X C² c) see CVA, Cambridge, fasc. 2, Pl. VII (G.B. 486); and KBH, Pl. CLXVIII, 2b. There are several related types of milk bowl; CVA, U.S.A. 8, Fogg Museum, IIC a, Pl. 1.3 (U.S.A. 339); CVA, Deutschland 8, Karlsruhe 2, Pl. 43, 5 (Deutschland 341); Bulanda, *Katalog der griechischen Vasen im Bosnisch-Herzegowinischen Landesmuseum zu Sarajevo* (Wissenschaftliche Mitteilungen aus Bosnien und der Herzegowina, XII. Band, Wien 1912), p. 5, fig. 4; Behn, p. 70, No. 580; KBH, Pl. CLXVIII, 2b, Ayia Paraskevi;

CATALOGUE

- Atlas II*, Pl. XCII, 788; The Archaeological Museum, Turin, Inv. No. 4789; and the Art Museum, Princeton, Inv. No. 39-96.
- 35.50 (Fig. 3a). Red Polished II black-topped knob-lug bowl. Hemispherical body; horizontally pierced knob-lug rising above rim. Red surface, black top and interior. H. 8.3 cms. (3¼ ins.)
- Stewart *Corpus*, Type XIII F² a, variety a 2. This type has a range from Early Cypriote II to Middle Cypriote II; in view of the rest of the Red Polished pottery, this bowl should probably be dated to Middle Cypriote I-II.
- Cf. Stewart, *Vounous*, p. 388, Pls. LXXII, k and LXXIII, b.
- 35.51 (Fig. 3b). Red Polished III ladle. Shallow body with curved sides; long vertical loop-handle, set diagonally to body, rising from rim, to body. H. 3.2 cms. (1¼ ins.)
- Stewart *Corpus*, Type XXII B b. Probably Middle Cypriote I, II and III. The fabric of this type of ladle is usually a hybrid between Red Polished III and Red Polished III (Coarse), having a better finish than the coarse ware, but an almost matt surface.
- Cf. Vounous Tomb 2.4 (*Dikaioi*, Pl. XLVI, 7b); Tamassos Tomb 3 (CVA, Cambridge, fasc. 2, Pl. VII (G.B. 486), No. 5); Dhali (CVA, Louvre, fasc. 4, Pl. 2 (France 186), No. 17; KBH, Pl. CL, 13. There are other unpublished specimens in European museums.
- 35.52 (Fig. 1a). Red Polished III late spouted dish. Wide, shallow body with curved sides; long open spout on rim and opposite it a string-hole projection below rim. H. 9.5 cms. (3¾ ins.)
- Stewart *Corpus*, Type XVI F b. Probably Middle Cypriote I and II. This may possibly be Red Polished IV Ware.
- Cf. Kalavassos Tomb 5, first burial, No. 47 (*Karageorghis*, p. 123, fig. 7).
- The shape is rare in complete examples but is well-known in sherds. It is essentially of Middle Cypriote date (e.g. Red-on-Black Ware).
- 35.53 (Fig. 1c). Red Polished II bowl. Hemispherical body with slightly inturned rim (broken at several places); knob-lug projecting from slightly below rim; incised decoration of seven parallel encircling lines, with superimposed zig-zag, below rim; concentric circles alternating with hatched zig-zags on lower body. Reddish black inside and on outer rim; brown exterior. H. 6.3 cms. (2½ ins.)
- Stewart *Corpus*, Type XIII F³a. Probably Middle Cypriote I-II.
- 35.54 (Figs. 1d, 7, 35). White Painted IB bridge-spouted dish. Shallow, hemispherical body with slightly inturned rim; open bridge-spout (broken) on upper body; concave horizontal ledge-lug set diagonally on rim opposite spout; two holes pierce the body of the bowl about 1 inch apart and ¼-inch down from the rim below the ledge-lug; painted decoration of a framed, wavy line around rim, groups of lines converging towards the

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bottom (three parallel lines; a framed, wavy or straight line, sometimes interrupted; short groups of three strokes; concentric circles interconnected by a straight line; see Fig. 7), straight lines and a wavy line on underside of spout. Buff clay; pinkish-white slip; red paint. H. 7.6 cms. (3 ins.)

Stewart Corpus, Type XIX C g, variety c. Early Cypriote IIIB - Middle Cypriote I.

This is the only known example of this variety. For a similar dish, but with a horizontally pierced string-hole projection (Type XIX C g, variety b) see SPC, p. 149, bowl 2 (in the Cyprus Museum, Nicosia).

- 35.55 (Figs. 9, 31). White Painted VI spouted feeding bottle. Swollen ovoid body with flat base; short, broad, concave neck with slightly everted rim; handle rising from rim, to shoulder; opposite handle, tubular side-spout with straight rim, from shoulder; painted decoration of a broad encircling band on rim; neck-base and lower body, groups of three parallel oblique lines on upper body, groups of four vertical lines on lower body, handle and spout painted. Buff clay; brown to black paint. H. 8 cms. (3¼ ins.)

Cf. Schaeffer, *Missions en Chypre*, Paris 1936, Pl. XXXII, 2; p. 136, fig. 32, 36 (Enkomi Tomb 3; Late Cypriote IB); Museum of Mediterranean Antiquities, Stockholm, Acc. No. 302; other examples are in the Antiquarium, Berlin and the Cyprus Museum, Nicosia; cf. also CVA, British Museum, fasc. 1, Pl. 5 (G.B. 5), No. 8; CVA, Cambridge, fasc. 2, Pl. V (G.B. 484), No. 4; CVA, U.S.A., fasc. 1, Gallatin Collection, Pl. 1 (U.S.A. 21), No. 4.

Late Cypriote I.

- 35.56 (Fig. 17). White Slip II bowl. Hemispherical body; horizontal wish-bone handle set below rim; painted decoration of ladder-pattern encircling rim, and pendent from rim to base, sometimes alternating with vertical rows of short horizontal strokes; groups of short strokes on handle. Buff clay; white slip; brown paint. H. 8.9 cms. (3½ ins.)

Cf. KBH, Pl. CLXXII, 16a, Katydhata-Linou; *Sjöqvist*, p. 45, Type 2 a.

Late Cypriote II.

- 35.57 (Fig. 21). Cypro-Geometric Bichrome III bowl. Deep bowl with carinated outline; slightly everted rim; horizontal handle set diagonally on either side of body; ring-base; painted decoration, broad band around rim and carination, on either side of body a central double x, flanked by vertical groups of a wavy line framed by four straight lines; encircling band and lines within rim; handle painted. Buff clay with brown and red paint on interior and exterior. H. 9.9 cms. (3¾ ins.)

Cf. Stylli Tomb 8.3 (SCE IV:2, fig. XXI F), Cypro-Geometric IIIB, ca. 775 - 700 B.C.

- 35.58 (Fig. 13). Base-Ring I bowl. Conical bowl with carinated shoulder; concave and sloping inwards rim; horizontal wish-bone handle set diagonally on shoulder, and ending in a concave projection; expanding ring-base.

CATALOGUE

Red clay; polished red slip; base-ring and lower part of body black. H. 8.6 cms. (3 $\frac{3}{8}$ ins.); H. top of handle 10.2 cms. (4 ins.)

Gf. Sjöqvist, p. 39, Type Ia (and see Daniel in *AJA*, XLVI, 1942, p. 286); Arpera Tomb 5B, Site B (Late Cypriote I); National Museum, Stockholm, Inv. No. 1530.

Transitional Late Cypriote I - IIA.

- 35.59 (Figs. 14, 28). Base-Ring I juglet. Swollen piriform body; tall, narrow, tapering neck with wide bell-rim; flat handle from upper neck to shoulder; two horizontal ridges around neck where handle is attached; almost trumpet-shaped ring-base. Red clay; thin black slip. Surface chipped, base broken. H. 14.2 cms. (5 $\frac{5}{16}$ ins.)

Cf. KBH, Pl. CXXXVII, 4, from Egypt; *A Catalogue of the Greek Vases in the Royal Ontario Museum of Archaeology, Toronto*, by D. M. Robinson and C. G. Harcum, edited by J. H. Iliffe (Toronto 1930), p. 16, No. 63, Pl. IV, excavated in Egypt; an unpublished specimen is in the Hermitage, Leningrad, Inv. No. B 3982 (with only one neck ridge).

Late Cypriote I - IIA.

- 35.60 (Now missing). "Amphora, Late Cypriote III, white slip, geometric decoration in red and black. H. 14 in., Diam. 9 $\frac{1}{2}$ in." To judge from this description, the amphora is apparently Bichrome Ware. Gjerstad does not record Bichrome amphorae before Type III, see SCE IV:2, Fig. XXXIII, 15-18, and Fig. XXXIV, 1-3. The date in the register is certainly wrong and at the earliest should be Cypro-Geometric III.

Paul Aström
Swedish Institute at Athens

An Exhibition of Netherlandish Book Illumination

April 22 through May 12

On the following pages is catalogued the exhibition of book illumination held in connection with the Baldwin seminar presented in Oberlin from April 27 to May 7 by Dr. L. M. J. Delaissé of the Royal Library at Brussels. The Museum is greatly indebted to the lenders for making this exhibition possible, and for providing the data for the catalogue.

* * *

The exhibition that the Allen Memorial Art Museum has organized in connection with the Baldwin Seminar presents a collection of manuscripts that at first glance appears surprisingly heterogeneous. As the public and private collections in America do not possess enough Netherlandish manuscripts which are the main subject of this Seminar, it has seemed appropriate to show the diversity of style in book illumination found in Western Europe during the first half of the 15th century.

In that period of political crisis, before the unborn States of Burgundy imposed their power and attracted the artists, the miniaturists seem to have moved all around Europe carrying with them their techniques, their color schemes, their sense of composition, their repertoire of iconographies. They also absorbed the aesthetic characteristics of the milieu they met. We see Dutch miniaturists in France, English in Flanders, Bohemian in Southern Holland, Italian in Paris, etc.

The intricate situation that we find in manuscripts and understand better because of the context of their pictures (i.e. all the decorative techniques that give a style to those books), reflects a parallel mixture of style among the panel paintings of the same period.

The modest exhibition presented here not only contains some excellent manuscripts but shows how complex their study can be. The more attentive visitor will observe that at the beginning of the 15th century the center of attraction is France, particularly Paris; he will also note the originality and creativeness of the Northern Low Countries.

L. M. J. Delaissé

France

1. *Hours of the Virgin*, France, possibly Avignon, ca. 1375

In Latin on vellum. 291 folios, $4\frac{1}{2} \times 3\frac{3}{4}$ in. 21 miniatures; historiated initials; illuminated borders. Bound in two volumes.

This manuscript shows a mixture of French marginal decoration and Italian handwriting and style of miniature. Double folios with miniatures have been added, showing the same style as the historiated initials.

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2. *Psalter*, France (Paris), ca. 1380

In Latin on vellum. 187 folios, $6\frac{1}{2} \times 4\frac{3}{4}$ in. 8 historiated initials with illuminated ivy borders. Bound in modern vellum.

Most of the miniatures have not been finished, especially as to faces, hands, etc. Corrections in an early 15th century Italian hand and notations in a humanist hand show that the book was in Italy early.

BIBLIOGRAPHY: De Ricci and W. J. Wilson, *Census of Medieval and Renaissance Manuscripts in the United States and Canada*, New York, 1935-40, I, p. 773, no. 104; Walters Art Gallery, *Illuminated Books*, 1949, no. 73; D. Düringer, *The Illuminated Book*, p. 392, pl. VII-2.

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3. *Leaf from a Missal: The Crucifixion*, France, 1385-90

Vellum. $10\frac{3}{4} \times 8$ in.

BIBLIOGRAPHY: *Cleveland Museum of Art Bulletin*, XII, no. 4, April, 1925, pp. 66, 70-71, ill.; De Ricci, II, p. 1930; H. Bober, "The Cleveland 'Crucifixion,'" *Miscellanea Prof. D. Roggen*, Antwerp, 1957, pp. 35-45.

LENT BY THE CLEVELAND MUSEUM OF ART, J. H. WADE COLLECTION, acc. no. 24.1014.

4. *Book of Hours for Use of Paris*, France (Paris), ca. 1390

In Latin on vellum. 348 folios, $6\frac{1}{2} \times 4\frac{3}{4}$ inches. 14 miniatures; illuminated borders. Bound in French calf, ca. 1600, gold-tooled with name and arms of Jacques Aubin.

Miniatures by two artists who were among those working for Jean duc de Berry, and even employing certain designs that occur in the "Petites Heures" executed for that patron. (Bibliothèque Nationale, ms. Lat. 18014)

BIBLIOGRAPHY: De Ricci, I, p. 785, no. 177; Walters Art Gallery, *Illuminated Books*, 1949, no. 80, pl. XXXVI; E. Panofsky, *Early Netherlandish Painting*, 1953, p. 34, n. 4; D. Düringer, *The Illuminated Book*, 1958, p. 398, pl. VII, 14.

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1. Walters Art Gallery, Baltimore, W. 300, f. 3

Cat. no. 7

EXHIBITION

5. *Leaf from a Book of Hours: Service for the Dead*, France, ca. 1400
Vellum. 7¾ x 5¾ in. Miniature unfinished.
ALLEN MEMORIAL ART MUSEUM, OBERLIN COLLEGE, acc. no. 52.89

6. *Book of Hours*, So. France (Avignon), ca. 1400
In Latin on vellum. 188 folios, 6¼ x 4½ in. 18 miniatures. Binding: modern stamped pigskin covered in rose velvet.
The strongly Italianate style resembles that of several manuscripts connected with Avignon, and the calendar points to a location in Provence.
BIBLIOGRAPHY: De Ricci, I, p. 786, no. 186, Walters Art Gallery, *Illuminated Books*, 1949, no. 79, pl. XXXIV; D. Diringer, *The Illuminated Book*, p. 403.
LENT BY THE WALTERS ART GALLERY, BALTIMORE, W. 237

7. *Breviary for Rome Use*, France (Rouen), 1412
In Latin on vellum. 576 folios, 8½ x 6¼ in. 1 half-page miniature; 67 historiated initials; numerous historiated borders. Binding: 19th century calf.
The calendar contains especial reference to Franciscan observances. The Easter table at the beginning of this thick volume starts with the year 1398, but the colophon at the end states that the book was completed in 1412. The miniatures are unusual in style and iconography and are by several hands, one of Netherlandish connection and another much influenced by Italy.
BIBLIOGRAPHY: De Ricci, I, p. 778, no. 132; Walters Art Gallery, *Illuminated Books*, 1949, no. 83, pl. XXXVI; D. Diringer, *The Illuminated Book*, 1958, p. 406.
LENT BY THE WALTERS ART GALLERY, BALTIMORE, W. 300
Fig. 1

8. *Hours of the Virgin for Use of Paris*, France, early 15th century
In Latin on vellum. 194 folios, 8¾ x 6 in. 14 miniatures; illuminated borders. Binding: French stamped and gilt calf, ca. 1530. Executed before 1415 in the style of the Master of the Hours of Maréchal Boucicaut.
PROVENANCE: Leboeuf de Montgermont, catalogue, 1914, VII, no. 33.
BIBLIOGRAPHY: Pierpont Morgan Library, *Exhibition of Illuminated Manuscripts . . .*, New York, 1933-34, p. 53, no. 114, pl. 80; De Ricci, II, p. 1452.
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9. *Book of Hours*, France, School of Boucicaut Master, ca. 1420
In Latin and French on vellum. 193 folios, 8 x 5½ in. 4 miniatures; illuminated borders.
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BULLETIN

10. a-d *Book of Hours*, France, School of Boucicaut Master, ca. 1420

Four single leaves, most probably from the same manuscript: Visitation (ex coll. V. Simkhovitch), Risen Christ as Ruler of the World (ex coll. V. Simkhovitch), Adoration of the Magi, Coronation of the Virgin.
Vellum, each page app. 6½ x 5 in.

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11. *Book of Hours*, France (Paris), from the circle of the Bedford Master, ca. 1420

In Latin and French on vellum. 209 folios, 7¼ x 5 in. 8 miniatures; illuminated borders.

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12. *Book of Hours for Use of Rome*, France (Paris), ca. 1420

In Latin on vellum. 265 folios, 5½ x 4 in. 26 miniatures; historiated initials and borders. Binding: plaque-stamped calf, Paris, ca. 1480; painted fore edges carry unidentified arms of owner of that date.

A very interesting little book, quite exceptional in its iconography. Most of the miniatures are by an artist who is thought to be an Italian. The last four miniatures are by a different hand, and a northern one. Professor Meiss has recognized it to be the same as the main master of the Breviary of Jean sans Peur (British Museum, Harley ms. 2897 and Add. 35311). Around 1480 an owner added arms which have not been identified.

BIBLIOGRAPHY: De Ricci, I, p. 791, no. 215; Walters Art Gallery, *Illuminated Books*, 1949, no. 87, pl. XXXVIII; Charles D. Cuttler, in *Art Quarterly*, XIX (1956), p. 109, fig. 5; Millard Meiss, in *Art Bulletin*, XXXVIII (1956), p. 195 and note 32, figs. 8, 9; D. Düringer, *The Illuminated Book*, 1958, p. 394, pl. VII-22.

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Fig 2

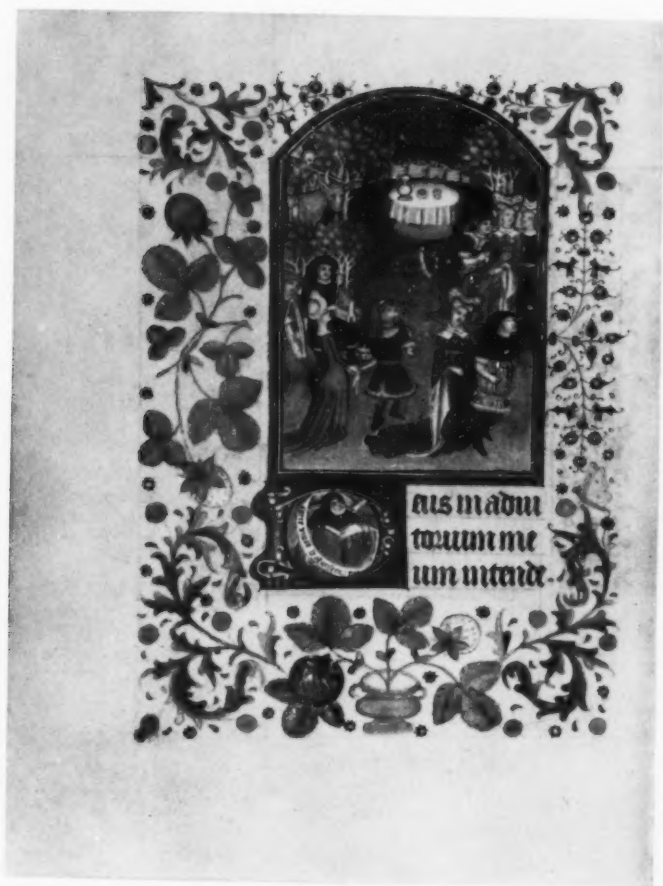
13. *Book of Hours for Use of Troyes*, France (Paris), ca. 1425

In Latin and French on vellum. 105 folios, 8½ x 6¼ in. 11 large and 33 small miniatures. Binding: modern red velvet.

PROVENANCE: D. Mathieu Picquet; John Boykett Jarman (?), sold London, June 13, 1864, no. 41; Robert Garrett.

BIBLIOGRAPHY: De Ricci, I, p. 873, no. 48; E. Panofsky, in *Medieval Studies in Memory of A. Kingsley Porter* (ed. by W. Koehler), Cambridge, Mass., 1939, II, pp. 479-99, figs. 5-10, with previous literature; Boston Museum of Fine Arts, *Arts of the Middle Ages*, Boston, 1940, no. 46; D. Egbert, in *Princeton University Library Chronicle*, III (1942), p. 127, ill.; Walters Art Gallery, *Illuminated Books of the Middle Ages and Renaissance*, Baltimore, 1949, pp. 36-37, no. 97, pl. XLII.

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2. Walters Art Gallery, Baltimore, W. 219, f. 86 v

Cat. no. 12

BULLETIN

14. *Book of Hours*, France, ca. 1430

In Latin on vellum. 242 folios, 8 x 5½ in. 27 miniatures. Binding: 18th century Belgian rose morocco, gold tooled.

A richly illuminated book that apparently was executed for the marriage of Jeanne de Lannoy and Thomas Malet de Berlettes, members of two prominent Lille families. The style seems to be a provincial variant of that produced in Paris by the so-called "Bedford atelier."

BIBLIOGRAPHY: De Ricci, I, p. 797, no. 261; Walters Art Gallery, *Illuminated Books*, 1949, no. 99, pl. XL; E. Panofsky, *Early Netherlandish Painting*, 1953, notes: p. 61, n. 3; p. 123, n. 1; p. 254, n. 1; D. Diring, *The Illuminated Book*, 1958, p. 404; Colin Eisler, in *Art News*, LVIII (1959), December, pp. 27, 55, fig. 2.

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Fig. 3

15. a-c *Book of Hours*, France, first half of 15th century

Three single leaves from the same manuscript: Coronation of the Virgin, St. Christopher, St. Julian the Martyr. Vellum, each page app. 7 x 5½ in.

ALLEN MEMORIAL ART MUSEUM, OBERLIN COLLEGE, GIFT OF FREDERICK B. ARTZ, acc. nos. 58.6-8

16. *Hours of the Virgin for Use of Rome*, France, first half of the 15th century

In Latin and French on vellum. 189 folios, 8¾ x 6 in. 17 miniatures; illuminated borders.

Written and illuminated probably at Péronne in Picardy by a Bohemian artist.

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17. *Book of Hours*, North France, ca. 1450

In Latin and French on vellum. 179 folios, 4¾ x 3½ in. 19 miniatures; illuminated borders.

The Hours are illustrated by different hands showing a very provincial but expressive style. Two pages with illuminations and borders in a style of a very Netherlandish character were inserted some years later.

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Holland

18. Dirck van Delft, *De Tafel van den Kersten Ghelove* (Winterstuc) Netherlands (Utrecht), ca. 1404-5

In Dutch on vellum. 167 folios, 7¾ x 5¾ in. 34 historiated initials. Binding: modern red velvet.

A treatise on Christian faith composed in 1404 for Duke Albrecht of Bavaria, Count of Holland, by his chaplain. The arms on the first leaf



3. Walters Art Gallery, Baltimore, W. 281, f. 30v

Cat. no. 14

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show that this was the dedication copy destined for Albrecht. The miniatures in the initials are by two hands.

BIBLIOGRAPHY: De Ricci, I, p. 823, no. 397; G. J. Hoogewerff, *De Noord-Nederlandsche Schilderkunst*, I, 1936, pp. 583 f.; A. W. Byvanck, *La Miniature dans les Pays-Bas Septentrionaux*, 1937, p. 21, p. 22, n. 1; L. M. Daniels, O. P. *Tafel van den Kersten Ghelove*, vol. I, 1939, pp. 72-76, 122-3 passim, pl. 5; A. W. Byvanck in *Oudheidkundig Jaarboek*, 4th ser., IX (1940), p. 35, figs. 8, 9; *idem*, *De Middeleeuwse Boekillustratie in de Noordelijke Nederlanden*, 1943, pp. 17-18, figs. 5, 6; Walters Art Gallery, *Illuminated Books*, 1949, no. 119, pl. L; Margaret Rickert, in *Journal of the Walters Art Gallery*, XII (1949), pp. 79-108, figs. 1, 4, 5, 7, 9, 14, 16, 17, 19, 21, 25, 26; E. Panofsky, *Early Netherlandish Painting*, 1953, vol. I, pp. 98-99 and note 98; vol. II, fig. 115; D. Miner, in *Connoisseur Yearbook* 1955, pp. 66-68, figs. 1, 2.

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19. *Hours of the Virgin for Use of Utrecht*, Netherlands, ca. 1410

In Latin on vellum. 214 folios, 6¼ x 4¼ in. 53 full-page miniatures, 7 half-page miniatures, 24 marginal Calendar illustrations; historiated initials; illuminated borders. Binding: purple velvet, 19th century.

PROVENANCE: Count Ferdinand Plettenberg, in 1732; Countess Maria Plettenberg-Mietingen-d'Esterhazy, died 1861; Duke Engelbert Charles d'Arenberg, until 1953.

BIBLIOGRAPHY: J. Seligman, *Illuminated Manuscripts from the Bibliothèque of Their Highnesses the Dukes d'Arenberg*, 1952, p. 72, no. 79, pls. 73-74.

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Fig. 4

20. *Missal for Carthusian Use*, Netherlands (Utrecht or Gueldres), ca. 1430

In Latin on vellum. 250 folios, 10¾ x 7½ in. 57 miniatures and 67 historiated initials. Binding: contemporary blind-tooled calf (rebaked) with clasps.

The full-page Crucifixion and most of the rest of the miniatures are by the artist generally known to art historians as "The Master of Zweder van Culemborg." The book has arms, perhaps added slightly later, that suggests that it may have belonged to Everardus von Greiffenclau, prebendary at Cathedral of Utrecht 1446 and dean of Mainz (d. 1489).

BIBLIOGRAPHY: De Ricci, I, p. 776, no. 122; A. W. Byvanck in *Oudheidkundig Jaarboek*, 4th ser., IV (1935), p. 18; Walters Art Gallery, *Handbook of the Collection*, 1936, p. 102, illus.; K. de Wit in *Jahrbuch der Preusz. Kunstsammlungen*, LVIII (1937), p. 122, abb. 7; A. W. Byvanck, *La Miniature dans les Pays-Bas Septentrionaux*, 1937, p. 66, n. 3; *idem*, *De Middeleeuwse Boekillustratie in de Noordelijke Nederlanden*, 1943, p. 28, figs. 19, 20; G. J. Hoogewerff, *De Noord-Nederlandsche Schilderkunst*, vol. V, 1947, p. 230; Walters Art Gallery, *Illuminated Books*, 1949,



4. Pierpont Morgan Library, New York, M. 866, f. 33 v

Cat. no. 19

BULLETIN

no. 128, pl. XLIX; K. Bostrom, in *Nordisk Tidskrift för Bok-och Biblioteksväsen*, XXXVIII (1952), p. 158; E. Panofsky, in *Konsthistorisk Tidskrift*, XXII (1953), p. 91 and n. 3; *idem*, *Early Netherlandish Painting*, 1953, vol. I, p. 102, n. 4, p. 103; D. Miner, in *Connoisseur Yearbook*, 1955, pp. 70-74, figs. V-IX; Rijksmuseum, Amsterdam, *Middeleeuwse Kunst der Noordelijke Nederlanden*, 1958, no. 154, figs. 78-80; D. Diring, *The Illuminated Book*, 1958, p. 443, pl. VII-30.

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Fig. 5

21. *Leaf from a Missal: The Crucifixion*, Netherlands (Utrecht), Master of Otto of Moerdrecht, ca. 1430

Vellum, 13 $\frac{3}{4}$ x 10 $\frac{1}{2}$ in.

LENT BY THE CLEVELAND MUSEUM OF ART, MR. AND MRS. WILLIAM H. MARLATT COLLECTION, acc. no. 59.254

Fig. 6

22. *Book of Hours*, Netherlands (Utrecht), ca. 1430-35

In Latin on vellum. 223 folios, 6 $\frac{1}{4}$ x 4 $\frac{1}{2}$ in. 11 full-page miniatures and 20 historiated initials. Binding: 15th century Bruges plaque-stamped calf over boards, with two clasps (Weale 314-6).

The miniatures are by several artists including the "Master of Zweder van Culemborg" or some one very close to him in style. Folios 16-51 and 213-223 were added perhaps in Bruges, probably when the book received its present binding.

BIBLIOGRAPHY: De Ricci, I, p. 794, no. 235; A. W. Byvanck in *Oudheidkundig Jaarboek*, 4th ser., IX (1940), p. 36, figs. 12, 13, 14; *idem*, *De Middeleeuwse Boekillustratie in de Noordelijke Nederlanden*, Antwerp, 1943, pp. 29-31, figs. 21-22; Walters Art Gallery, *Illuminated Books*, 1949, no. 121, pl. L; K. Bostrom, in *Nordisk Tidskrift för Bok-och Biblioteksväsen*, XXXVIII (1952), p. 160; E. Panofsky, in *Konsthistorisk Tidskrift*, XXII (1953), p. 99, note 14; *idem*, *Early Netherlandish Painting*, Cambridge, Mass., 1953, vol. I, p. 102, n. 4, 103, and n. 4; D. Miner, in *Connoisseur Yearbook*, 1955, pp. 74-75, fig. x; Rijksmuseum, Amsterdam, *Middeleeuwse Kunst der Noordelijke Nederlanden*, 1958, no. 156, fig. 81.

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Fig. 7

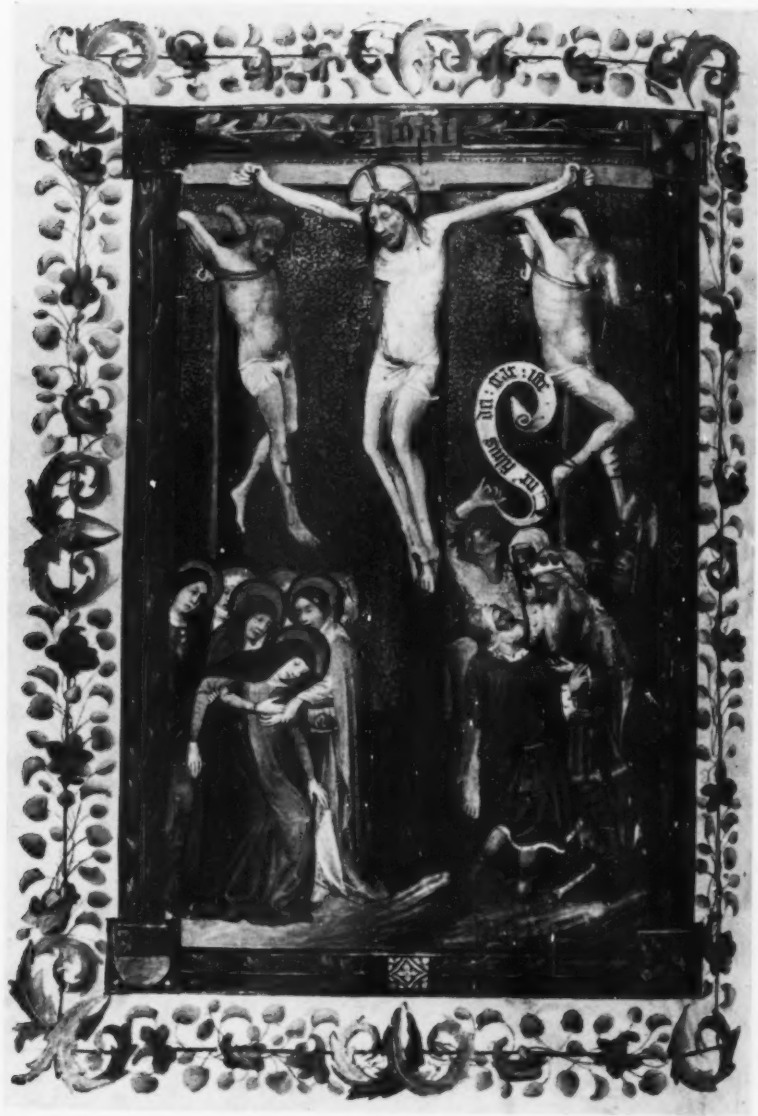
23. *Hours of the Virgin for Use of Utrecht*, Netherlands, ca. 1440

In Dutch on vellum. 237 folios, 5 $\frac{1}{4}$ x 3 $\frac{3}{4}$ in. 9 miniatures, in grisaille, each with illuminated border. Binding: wooden boards and stamped leather.

PROVENANCE: Rossi, until 1909; H. Y. Thompson, sold London, June, 1921, lot 90.

BIBLIOGRAPHY: A. W. Byvanck, *La Miniature Hollandaise*, The Hague, 1926, p. 24, pl. 13; Pierpont Morgan Library, *Exhibition of Illuminated Manuscripts...*, New York, 1933-34, p. 47, no. 98, pl. 76; De Ricci, II, p. 1431.

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5. Walters Art Gallery, Baltimore, W. 174, f. 152v

Cat. no. 20



6. Cleveland Museum of Art, Acc. no. 59.254

Cat. no. 21



7. Walters Art Gallery, Baltimore, W. 168, f. 76v

Cat. no. 22

BULLETIN

24. *Hours of the Virgin*, Netherlands (Utrecht), ca. 1450-60

In Dutch on vellum. 133 folios, 7¾ x 5¼ in. 8 miniatures; historiated initials and illuminated borders.

Two sister manuscripts from the same atelier are in the Royal Library, The Hague (132G38) and in the Berlin State Library (Germ Q18).

PROVENANCE: Ségoing; A. Brölemann.

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Flanders

25. *Hours of the Virgin for Use of Sarum and Rome*, Flanders (Ghent), first quarter of the 15th century

In Latin on vellum. 171 folios, 7¼ x 5 in. 30 miniatures; illuminated borders. Black morocco gilt binding, English, 19th century.

The book was compiled with emphasis on English saints in both Calendar and Litany. Written and illuminated by Flemish and English miniaturists and scribes for the use of an Englishman.

PROVENANCE: Spanish, 16th century; Vice-Admiral Lord Mark Robert Kerr, in 1805; Quaritch, 1891-1900; to R. Bennett. Purchased by Morgan Library with Bennett collection in 1900.

BIBLIOGRAPHY: B. Quaritch Catalogue, 1887, no. 178; B. Quaritch, *Facsimiles of Choice Examples selected from Illuminated Manuscripts . . .*, London, 1889-1892, Pt. V-X, pls. 35-38; Morgan Library, *Catalogue of Manuscripts from the Bennett Collection*, New York, 1906, no. 178; M. R. James, *Illustrations to the Legend of St. Alban*, Oxford, 1924, p. 12; M. Meiss, in *Art Bulletin*, XVIII, 1936, p. 450, fig. 20; De Ricci, II, p. 1374; V. Leroquais, *Un Livre d'Heures de Jean sans Peur*, 1939, p. 53; Morgan Library, *Religious Symbolism*, New York, 1944, p. 5, ill.; Walters Art Gallery, *Illuminated Books of the Middle Ages and Renaissance*, Baltimore, 1949, p. 47.

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Fig. 8

26. *Book of Hours for Use of Arras*, Flanders (Ghent), ca. 1425

In Latin and Flemish on vellum. 186 folios, 6¼ x 4¾ in. 13 full-page miniatures; historiated initials; numerous drolleries; illuminated borders. Binding: remains of an early pink leather binding stamped with small tools inlaid into modern covers.

Other manuscripts from the same atelier include a Book of Hours made for Jean sans Peur, Duke of Burgundy between 1404 and 1419.

PROVENANCE: Executed for Elizabeth, daughter of Godfrey van Munte and wife of Daniel Rym (d. 1431).

BIBLIOGRAPHY: De Ricci, I, p. 787, no. 190; V. Leroquais, *Un Livre d'Heures de Jean sans Peur*, Paris, 1939, p. 53 (erroneously referred to as ms. 170); A. W. Byvanck, in *Oudheidkundig Jaarboek*, ser. IV, vol. IX (1940),



8. Pierpont Morgan Library, New York, M. 46, f. 85 v

Cat. no. 25

BULLETIN

p. 32 and figs. 1, 2 (again erroneously called W. 170); E. Panofsky, *Early Netherlandish Painting*, Cambridge, Mass., 1953, pp. 119-121, notes: p. 114, n. 6, p. 118, n. 8, p. 119, n. 2, 6, 8, p. 120, n. 5, p. 121, n. 1, 2, 6, figs. 186-189; D. Diringer, *The Illuminated Book*, p. 440, pl. VII-29.

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Fig. 9

27. *Book of Hours*, Flanders, (Bruges), ca. 1425

In Latin with some prayers in French on vellum. 234 folios, 4 $\frac{1}{2}$ x 3 $\frac{1}{4}$ in. 21 miniatures. Binding: modern red velvet.

The use seems to be that of Rouen. Miniatures by an artist related to the "gold-scroll" atelier, although the red backgrounds of some miniatures substitute a monogram YY for the scroll-work. Rather unusual iconography.

BIBLIOGRAPHY: De Ricci, I, p. 789, no. 201; Walters Art Gallery, *Illuminated Books*, no. 129; E. Panofsky, *Early Netherlandish Painting*, 1953, pp. 89, 126, notes: p. 61, n. 3, p. 89, n. 1; p. 123, n. 1; p. 126, n. 2, text illus. 48; fig. 191.

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fig. 10

28. *Book of Hours*, Flanders, first half of 15th century

In Dutch and Latin on vellum. 318 folios, 4 $\frac{1}{4}$ x 3 $\frac{1}{2}$ in. 26 miniatures; illuminated borders. Green velvet binding.

PROVENANCE: William Morris, from 1895; R. Bennett. Purchased by Morgan Library with Bennett collection in 1900.

BIBLIOGRAPHY: De Ricci, II, p. 1380.

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29. *Book of Hours for Use of Rome*, Flanders, ca. 1430

In Latin on vellum. 334 folios, 7 $\frac{3}{4}$ x 5 $\frac{1}{2}$ in. 30 miniatures; illuminated borders. Original stamped leather binding by Ia. Poulle.

PROVENANCE: Jerome De Winghe, Tournay, ca. 1600; E. H. Lawrence, sold London, 1892, no. 287, to Quaritch; sold Sotheby's 1909, no. 12, to Quaritch.

BIBLIOGRAPHY: De Ricci, II, p. 1433.

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30. *Book of Hours for Use of Arras*, Flanders (Ghent), ca. 1435

In Latin and Dutch on vellum. 197 folios, 6 x 4 in. 11 full-page miniatures, 1 historiated initial.

The product of a Flemish atelier which evidently produced manuscripts for export. The same artist appears in a Morgan Library manuscript (M. 259) which is for Sarum use.

BIBLIOGRAPHY: De Ricci, I, p. 788, no. 194; A. W. Byvanck, in *Oudheidkundig Jaarboek*, 4th ser. IV (1935), p. 16 and fig. 12; E. Panofsky, *Early Netherlandish Painting*, 1953, p. 122, note 1.

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9. Walters Art Gallery, Baltimore, W. 166, f. 113 v

Cat. no. 26



10. Walters Art Gallery, Baltimore, W. 211, f. 139 v

Cat. no. 27

EXHIBITION

31. *Book of Hours, Flanders, ca. 1440-45*

In Latin on vellum. 121 folios, 8 $\frac{3}{8}$ x 6 $\frac{3}{8}$ in. 11 large miniatures and 10 historiated initials.

The calendar has many Utrecht rubrics, but others show deviation and point to Augustinian use. The miniatures are in the style of the atelier of the Master of Guilbert of Mets.

BIBLIOGRAPHY: De Ricci, I, p. 788, no. 195; E. Panofsky, *Early Netherlandish Painting*, 1953, p. 121, n. 9, p. 126, n. 1.

LENT BY THE WALTERS ART GALLERY, BALTIMORE, W. 172

32. *Book of Hours, Flanders (Bruges), ca. 1450*

In Latin on vellum. 152 folios, 7 $\frac{3}{8}$ x 5 $\frac{3}{4}$ in. Binding: 19th century brown morocco.

This book is illuminated by two miniaturists — one belonging to the so-called "gold-scroll" atelier and the other apparently being a Spanish artist. The calendar is for Bruges.

PROVENANCE: Belonged in the 17th century to the Bellecombe family of Dauphiné.

BIBLIOGRAPHY: De Ricci, I, p. 795, no. 242; E. Panofsky, *Early Netherlandish Painting*, 1953, notes: p. 61, n. 3, p. 121, n. 9, p. 123, n. 1; L. M. J. Delaissé, *La Miniature Flamande*, exhibition catalogue, Brussels, 1959, no. 216.

LENT BY THE WALTERS ART GALLERY, BALTIMORE, W. 270

33. *Book of Hours, Flanders (Bruges), ca. 1450*

In Latin on vellum. 231 folios, 6 x 4 in. 18 miniatures. Binding: old black morocco.

The calendar is for Bruges. The miniatures of this finely executed book are the work of Guillaume Vrelandt and his associates at an early stage of their activity in Bruges. Various French influences are prominent in the decoration and writing.

PROVENANCE: Eugène Paillet.

BIBLIOGRAPHY: H. Beraldi, *Bibliothèque d'un Bibliophile*, 1885, p. 1, no. 2; Damascene Morgand, *Cat. Eugène Paillet*, 1887, p. 67, no. 332; De Ricci I, p. 796, no. 250; L. M. J. Delaissé, *La Miniature Flamande*, exhibition catalogue, Brussels, 1959, no. 102.

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Announcements

Baldwin Lectures

Prof. George H. Forsyth, Jr. of the University of Michigan spoke on the "Explorations at the Monastery of St. Catherine at Mt. Sinai" on February 8, in connection with the photographic exhibition documenting the recent Princeton-Michigan expedition to the monastery, shown at the Museum from January 15 to February 10.

Dr. Horst Gerson, director of the National Bureau for Art Historical Documentation at The Hague, gave a public lecture on "Trompe l'Oeil and the Limits of Dutch Art" on February 11, and on the same day spoke to students on "Rubens and Italy."

Prof. Howard Vincent, Chairman of the Dept. of Language, Literature and Philosophy at the Illinois Institute of Technology, spoke on the "Discovery of Daumier" on March 21. A small exhibition of Daumier lithographs was arranged in the Print Room of the Museum for this occasion.

The spring Baldwin seminar was presented by Dr. L. M. J. Delaissé of the Royal Library in Brussels from April 25 to May 7. Dr. Delaissé gave three public lectures on April 26, 28, and May 4 on the following topics: "Archaeology of the Manuscript and History of Book Illumination," "Book Illumination in Holland," and "The Golden Age of Flemish Illumination."

Friends of Art

Two film programs were held for members of the Friends of Art during the winter: on December 11, the renowned Swedish film of Ingmar Bergman, "The Seventh Seal," and on February 28, the Japanese film, "The Magnificent Seven."

Gallery talks by Ellen Johnson, Chloe Hamilton and Wolfgang Stechow on the Columbia University exhibition of master drawings, were given on December 14.

ANNOUNCEMENTS

At the sixth annual purchase party for the Friends of Art on January 22, members voted to purchase for the collection two French enamel spoons and a Japanese landscape scroll by Tan-yū (see catalogue of recent additions).

Next fall new membership rates will go into effect: students, from \$3.00; other annual members, from \$5.00 to \$10.00; sustaining and life membership categories remain the same. A new category of family membership at \$25.00 is planned, which includes among its privileges Saturday morning art classes and a film program for children.

Subscription rates to the Bulletin will be raised to \$6.00, beginning next fall.

Staff and Faculty Notes

On March 24 *Paul Arnold* and *Forbes Whiteside* took part in a panel discussion on "The Understanding and Motivations of Creative Activity in Young People" held at the Kingwood Center, Mansfield, under the auspices of the Mansfield Art Guild.

John Clague served on the National Finals jury of the National Scholastic Art Competitions in New York on March 28.

Chloe Hamilton and *Delbert Spurlock* attended a seminar on the conservation of decorative arts at the Detroit Institute of Arts, March 24-26.

Ellen Johnson has accepted an invitation from the Institute of Art History, Uppsala University, Sweden to give a series of lectures and a seminar on Abstract Impressionism in September. In February she gave two lectures at London, Ontario, "Modern Religious Art" at the College of Christ the King and "Edvard Munch, Expressionist" at the London Art Gallery.

At the end of November *Margaret Schaufler* gave a critique of the Lorain Art League Exhibition before its members. During the summer she will travel around the world as a member of the World Seminar of the United Church.

During the month of January *Forbes Whiteside* had a one-man show of oils, watercolors and drawings at the Galleries of the Lafayette Art Association, Lafayette, Indiana.

Loans to Museums and Institutions

Domenico Tiepolo, *Pulcinella with Ostriches*

To M. Knoedler and Co., New York

Exhibition: "Great Master Drawings of Seven Centuries," (Columbia University Benefit Exhibition), October 13 - November 7, 1959. Cat. no. 42, ill.

Filippino Lippi, *Burial of Christ*

To M. Knoedler and Co., New York

Exhibition: "Great Master Drawings of Seven Centuries," (Columbia University Benefit Exhibition), October 13 - November 7, 1959. Cat. no. 10, ill.

To Detroit Institute of Arts

Exhibition: "Master Drawings of the Italian Renaissance," April 5 - May 8, 1960. Cat. no. 4, ill.

Paul Cézanne, *Viaduct at l'Estaque*

To Wildenstein and Co., New York

Exhibition: "Cézanne," November 5 - December 5, 1959. Cat. no. 22, ill.

To the University of California, Berkeley

Exhibition: "Art from Ingres to Pollock," March 6 - April 3, 1960. Ill. p. 21.

Sir Joshua Reynolds, *Strawberry Girl*

To Milwaukee Art Center (Children's Art Program)

Exhibition: "The Artist Looks at Children," October 31, 1959 - February 14, 1960. Cat. no. 4, ill.

Oskar Kokoschka, *Sposalizio*

To Dallas Museum for Contemporary Arts

Exhibition: "Signposts of 20th Century Art," October 28 - December 7, 1959. Pp. 16-17, ill.

Georges Braque, *Blue Guitar*

To University of California, Berkeley

Exhibition: "Art from Ingres to Pollock," March 6 - April 3, 1960, Ill. p. 43.

LOANS

- Joseph Wright of Derby, *Dovedale by Moonlight*
To Durlacher Bros., New York
Exhibition: "Joseph Wright of Derby," March 1 - 26, 1960. Cat.
no. 22.
- Paul Klee, *Flower Gardens in Taora*
To Grand Rapids Art Gallery
Exhibition: "Community Angels Build," December, 1959. Cat.
no. 12, ill.
- E. L. Kirchner, *Self Portrait as a Soldier*
- Marc Chagall, *Green Dream*
To Toledo Museum of Art
Exhibition: "What is Modern Art," March 6 - 27, 1960.
- Claude Monet, *Wisteria*
To Museum of Modern Art, New York, March 7 - May 15, 1960;
To Los Angeles County Museum, June 14 - August 7, 1960.
Exhibition: "Claude Monet: Seasons and Moments." Cat. no.
113, ill. (color).
- Gustave Courbet, *Castle of Chillon*
- Camille Pissarro, *Pont Neuf, Paris*
To Columbia Museum of Art, Columbia, South Carolina
Exhibition: "French Impressionism," April 3 - May 8, 1960. Cat.
nos. 9, 25, ill.
- Amedeo Modigliani, *Nude with Coral Necklace*
To Atlanta Art Association, Atlanta, Georgia
Exhibition: "The Art of Modigliani," March 31 - April 17, 1960.
Cat. no. 16.
- Six Flemish and Russian Manuscript pages
To Memorial Center, Purdue University, Lafayette, Indiana
Exhibition: "Religious Art," April 1 - 13, 1960.

Library Report

In the past two years a large number of valuable books have come to the art library as gifts. The largest gift was a collection of 200 books on conservation techniques and the study of color in painting, from Edward Waldo Forbes, of Cambridge, Mass. Most of these books had been on loan in the Intermuseum Conservation Laboratory to its director, Richard Buck, a friend and former colleague of Mr. Forbes. Two other important gifts are the art library of the late Lotte Franzos, whose bequest included many art objects as well as useful standard books in the field, and 19 books from Professor Frederick B. Artz which add to the growing collection of classics and rare items in the field of architecture.

In addition to gifts, purchases were made of a number of books which are valuable as scarce items and as source material. They include:

Plat, Sir Hugh. *The jewel house of art and nature*. 1653.

Goeree, W. *Inleydingh tot de practijck der algemeene schilder-konst . . .* 1670.

Hugo, Herman. *Pia desideria*. 1632.

Bottari, Giovanni. *Raccolta di lettere sulla pittura, scultura ed architettura . . . dei secoli XV, XVI e XVII*. 1822-25.

Félibien. *Description de l'église Royale des Invalides*. 1706.

Furtenbach. *Mannhafter Kunst-Spiegel . . .* 1663.

Huret. *Optique de portraiture et peinture*. 1670.

Another purchase of unusual interest is the collection of Radio-carbon Dates Association coded cards, a joint acquisition of the art department, the sociology department, and the school of theology. These punched cards provide an easy method for sorting information in the fields of archaeology and antiquities according to their scientific field, location, and method used for determining the age of the objects.

The book collection continues to grow, but not the shelves. An appropriate sign for the shelvees might be one borrowed from the New York suburban highways, "Squeeze Left," although there are many shelves on which there isn't a squeeze left. A large number of gift books have not been catalogued, but the number of catalogued books increased by 436 as of June 30, 1959.

The total number of catalogued books, as of the above date, is 20,255.

Jeanne Barwis Lopez

Catalogue of Recent Additions

PAINTINGS

Flemish, ca. 1500. *Holy Face*.
Oil on panel, 9 $\frac{3}{8}$ x 7 in.
Charles F. Olney Fund (59.113)

Nicolaes Berchem, Dutch, 1620-1683. *Landscape with Figures*, ca. 1645.

Oil on panel, 16 $\frac{1}{16}$ x 18 $\frac{9}{16}$ in.
Gift of Mr. and Mrs. Arthur L. Erlanger (59.125)

John Hoppner, English, 1758-1810. *Mrs. Frances Henrietta Jerningham, Lady Stafford*

Oil on canvas, 30 x 24 $\frac{3}{4}$ in.
Anonymous gift (59.118)

Henri Matisse, French, 1869-1954. *La Biche*. Signed and dated lower left, 1936.

Oil on canvas, 24 x 19 $\frac{3}{4}$ in.
Gift of Mr. and Mrs. Joseph Bissett (life interest retained) (59.120)

Claude Monet, French, 1840-1926. *Wisteria*, 1918-20. Signed with estate stamp, lower left.

Oil on canvas, 59 $\frac{1}{8}$ x 78 $\frac{7}{8}$ in.
R. T. Miller, Jr. Fund (60.5)

Joyce Treiman, American, 1922- . *Sculpture I*, 1958. Signed lower right.

Oil on canvas, 50 x 38 in.
Gift of the artist (60.3)

Tan-yū. Japanese, 1602-1674. *Landscape*, mounted as makimono. Signed.

Ink on paper. L. 228 $\frac{3}{8}$ in. H. 11 $\frac{1}{4}$ in.
Prentiss and Friends of Art Funds (60.7)

DRAWINGS

Italian, second half of 17th century. *Interior with Three Figures*.

Pen and bistre with wash, 239 x 192 mm.

R. T. Miller, Jr. Fund (59.112)

French (?), 17th century. *Hand holding Quill Pen*. Signed "J. J. Poudreau ex."

Pen and ink, 127 x 185 mm. (design)

Gift of Dr. and Mrs. Hanns Schaeffer (59.121)

PRINTS

Albrecht Dürer, German, 1471-1528. *Joachim and the Angel*, woodcut from "Life of the Virgin," Proof before text. B. 78, M. 190.

R. T. Miller, Jr. Fund (59.111)

Richard Earlom, English, 1742/43-1822. *Anne, Marchioness of Wharton*. Mezzotint after a painting by Peter Lely. Smith 42.

Gift of Mrs. William E. Stevenson (59.115)

Winslow Homer. American, 1836-1910. *Eight Bells*. Etching after painting in Addison Gallery.

Gift of Robert Light in memory of Freeman Light. (59.110)

Alphonse Legros, French, 1837-1911. *Coucher de Soleil*. Drypoint. Beraldi 206.

Gift of Margaret Patch (59.116)

BULLETIN

Edmund Blampied, English, 1886-
The Butterfly. Drypoint. 50/100.
 Gift of Margaret Patch (59.117)

Max Liebermann, German, 1847-
 1935. *Self-Portrait* (frontispiece
 to E. Hancke's *Max Liebermann,
 sein Leben und seine Werke*, Ber-
 lin, 1913). Etching.
 Gift of Art Library (60.6)

Shiko Munakata, Japanese, 1903-
*Fish and Flower and Female Bud-
 dha*. Woodcut.
 Gift of the Cleveland Print Club
 (60.12)

Shiko Munakata, Japanese, 1903-
Gautama and Bodhisattvas. Wood-
 cut.
 Gift of the Cleveland Print Club
 (60.13)

METALWORK

German or Netherlandish, ca. 1600.
University Mace. Silver, parcel-
 gilt.
 L. 23 in.
 Mrs. F. F. Prentiss Fund (60.9)

French, ca. 1750. *Pair of Andirons*:
 male and female Chinese figures.
 Gilt bronze.
 H. 14¼ in. (60.4a); 14¾ in. (60.4b)
 R. T. Miller, Jr. Fund

Italian, late 18th century. *Pair of
 Female Figures*. Gilt bronze on
 marble bases.
 H. 13¼ in. (base 1¾ in. high)
 Gift of Mr. Jack Linsky (59.128 a-b)

ENAMEL

French, Limoges, 16th century, *Pair
 of Spoons*, silver mounts, black
 horn handles, figure of Minerva
 on bowls.
 L. 7½ in. (60.8a); 7¼ in. (60.8b)
 Friends of Art Fund

IVORY

Netherlandish, ca. 1600. *Adam and
 Eve: Expulsion from Paradise*.
 H. 7¾ in.
 R. T. Miller, Jr. Fund (59.114)

Recent donations to the Helen Ward
 Memorial Collection include cos-
 tumes and textiles from Mr. and
 Mrs. Emil Danenberg and Mr.
 and Mrs. Charles D. Cremeans.

MUSEUM CALENDAR, SPRING - FALL, 1960

	GALLERY I	GALLERY II	GALLERY III	PRINT ROOM	COURT	HELEN WARD MEMORIAL ROOM	OTHER
MAY	Paintings, 14th to 18th Centuries (Permanent Collection)	Dutch Paintings, until May 8 —— Oberlin Faculty Show	Oberlin Faculty Show	Early Netherlandish Manuscripts, until May 15 (Loan Exhibition)	Sculpture (Permanent Collection)	French Costumes of the 18th Century (Permanent Collection)	Modern Prints (Gallery IV)
JUNE - SEPTEMBER	"	Oberlin Faculty Show	Paintings, 19th and 20th Centuries —— Modern Paintings lent by Thannhauser Foundation	Swift Collection of American Pattern Glass Goblets (Permanent Collection)	"	"	Student Work (Studio Building)
OCTOBER	"	Graphic Arts of Sweden (Loan Exhibition)	Paintings, 19th and 20th Centuries (Permanent Collection)	"	"	Costumes from Palestine (Permanent Collection)	Drawings (Gallery IV)
NOVEMBER	"	Purchase Show (Loan Exhibition)	"	"	"	"	"

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Saturday 2:00 - 5:00 P. M.
7:00 - 9:00 P. M.
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